

## PAGE 1

**PANEL 1:** We start with three horizontal panels stacked atop one another. Altogether, these first three panels should take up less than half the page. This first image is quite dark. The glimpse a close-up of two feminine hands together, palms up. The hands are held together, as if they're almost cupping something. However, the hands are not actually holding anything. We can barely make out the hands, because the panel is quite dark. It's more like we see the outlines of the hands. I'll probably tweak the exact wording so it's less "God-specific," but this dialogue conveys the spirit.

**1 Sabine:** "In the beginning, God created the heavens and the earth.

**2 Sabine:** "Now the Earth was formless and empty. Darkness was on the surface of the deep. God's spirit was hovering over the face of the waters.

**PANEL 2:** Pull back just slightly. There's now a glow of light hanging in the air just above the hands. The glow is shedding illumination on the hands, so we see them better.

**3 Sabine:** "God said, 'Let there be light.'

**4 Sabine:** And there was light.

**PANEL 3:** Pull back a little more. The glow is stronger, bigger. We now can see a bit more of the person whose hands have seemingly created the glow - it's a female Angelus warrior.

**5 Sabine:** "God saw the light, and saw that it was good. God divided the light from the Darkness."

**PANEL 4:** This is the largest panel on the page, more than half the page. We pull back to reveal the warrior is Sabine. She's the one who has created the bright glow, which is creating some moody shadows/lighting. Think of someone telling a story around a campfire - that's the kind of cool quality we want. In the midst of the bright show, we're starting to see some images or figures form - depictions of the Angelus. We want these images within the glow to create more visual interest for this page, but also to lead us to the following spread.

Additionally, in the foreground of this panel, we hint at other Angelus warriors who are facing Sabine, listening to her. These are the same warriors who go on the mission to hell, but we just see bits of them here - probably mostly their wings. The whole scene should have a secretive atmosphere to it, especially due to the cool, moody lighting. It's very conspiratorial, as Sabine gives them their assignment in secret. They're essentially plotting a coup. Sabine's dialogue will begin outline the mission, and lead us to the following spread.

**6 Sabine:** Thus has it ever been, the light divided from the darkness, each forever at war with the other, each unable to destroy the other.

**7 Sabine:** This is why I have called you, my loyal warriors. To set this task before you in secret...

**8 Sabine:** ...to set in motion the mechanism of our ultimate triumph.

**9 Sabine:** Remember what you are....

## **Title: ILLUMINATION Part 1**

### **PAGES 2 & 3**

#### **(Double-page spread)**

This is one huge image, our “Angelus montage” to go along with the WB #116 and Darkness #1 montages. I know we had something like this in #126, but let’s make this more of a true montage, without the framing devices. This image is supposed to encapsulate the history of Angelus, so we see the various hosts, back through the eras. The most recent hosts are the most prominent, particularly the guise in which she first appeared in the Top Cow Universe (the horns and the light blond hair). We should probably include the fiery Angelus force in a central location. In the lower right, we have a head-and-shoulder shot of Dani, a fairly large image. She has the WB on her right hand, which is held up. I think we should stay away from showing Dani in Angelus guise, so that her Angelus reveal comes as a big moment later in the issue.

The background motif is up to you – maybe clouds, maybe a set of huge wings, whatever you think works. In terms of the color scheme, let’s trend towards blue, so we have a contrast with the following red of the Hell spread.

Sabine's captions on the spread will describe the Angelus concept, the war with the Darkness, and the current state of things with Dani in the role. We'll make it evident that Sabine is not pleased with Dani, considering her an unworthy interloper. The final captions will lead us into the following spread.

**1 Sabine Cap:** "...remember who you serve.

**2 Sabine Cap:** "We are the warrior elite of the Angelus. We have served each incarnation of our mistress since the beginning of creation.

**3 Sabine Cap:** "Each time the Angelus force has chosen a host, we have done her bidding without question or complaint. All in service to the Light.

**4 Sabine Cap:** "Yet this new host, she who until recently bore the Balance, is different. Undeserving.

**5 Sabine Cap:** "She is not the same manner of pawn our mistress has previously chosen. This one retains free will. And that makes her dangerous.

**6 Sabine Cap:** "We cannot trust that her goals are our goals. She must be dealt with.

**7 SabineCap:** "So I have summoned you and tasked you. Bring me that which I desire, and we will turn it to our purpose.

**8 Sabine Cap:** "Go, and let nothing bar your way..."

## **PAGES 4 & 5**

### **(Double-page spread)**

We have one big image here, something to blow away the readers. This is a spread of Hell, as established in the Top Cow Universe. Hell should seem to stretch on endlessly. From what I can tell of the scenes in Hell in the “Tom Judge” TPB, Hell is depicted as a huge city that is on fire, populated by tormented souls and hideous demons. Of course, our version will be much cooler, and much more expansive here.

We're on a bit of a bluff just outside the gates of hell, which are guarded by the three-headed dog Cerberus. So we can see over/beyond the gates and into Hell itself. Cerberus stands vigilant guard. The gates and fence, of course, are there to keep people IN. The landscape outside the gates is volcanic and blackened. This is the sort of place no one would willingly go.

This spread should form a bookend for the issue, which ends with a spread of "heaven."

**1 Cap:** "...though the journey delivers you to Hell itself."

## **PAGE 6**

**PANEL 1:** We move in closer, concentrating on Cerberus. His middle head is held up in the air, nose sniffing the air like he's catching a scent. The other two heads have not taken notice yet.

**SFX (middle head): SNFF?**

**PANEL 2:** This is a similar shot to panel 1, but now the other two heads have picked up the scent, and so are raised as well. We get the sense something is coming, something is about to happen.

**SFX: SNFF SNFF**

**PANEL 3:** Our angle here is behind and slightly above Cerberus, so we're looking beyond the heads the beast. In the area in front of Cerberus, a bright glow has formed in the air. Cerberus is concentrating on this area, starting to growl.

**SFX: GRRRR...**

***Troy:** Make sure you don't cover the glow with the SFX here. Also, this one should grow larger as it goes, to indicate the growl getting louder.*

**PANEL 4:** A male Angelus warrior has appeared in front of Cerberus, his "transportation" heralded by the glow. The warrior is unafraid, appearing with his arms spread wide, almost inviting Cerberus to attack him. Cerberus is starting to spring forward.

**1 Warrior:** Perhaps the guardian of Hell's gates is not quite so vigilant after all.

**PANEL 5:** Just before Cerberus reaches the male warrior, two more Angelus warriors are appearing to either side of him

(Cerberus), surrounded by the same sort of transportation glows. Both warriors (one male, one female) are armed with spears.

**2 Warrior:** Or are you so concerned with the damned trying to get out...

**PANEL 6:** The two warriors who just appeared are plunging their spears into Cerberus' sides, stopping the beast just before he reaches the warrior who initially appeared. Another glow of energy is just starting to appear above Cerberus' heads. The beast snarls in rage and pain.

**3 Warrior:** ...that you ignore the possibility of anyone trying to get in?



## PAGE 7

**PANEL 1:** A fourth Angelus warrior has appeared above Cerberus. This is a female warrior (NOT Sabine) and she's the leader of this group. She is armed with a flaming sword, which she has raised high above her head, prepared to strike at Cerberus. Cerberus realizes this at the last second, but it's too late.

**1 Leader:** Three heads...

**PANEL 2:** The leader warrior plunges the sword downward, impaling Cerberus in the neck, just behind the heads. It's a lethal blow. Cerberus howls in agony. This is probably the largest panel.

**2 Leader:** ...and not one of them looking in the right direction.

**SFX: SHUKT**

**PANEL 3:** Cerberus has slumped to the ground, dead. The Angelus leader stands atop the beast, starting to pull out her sword. The other Angelus warriors are nearby, looking to their leader for direction. In the background, make sure we can see the gates of hell, which are still closed.

**3 Leader:** Well done, brothers.

**4 Leader:** Hell is short one guardian ... at least until its lord decides to breathe life into Cerberus again.

**Troy:** *I can't tell if any of these warriors are male from the art. If there's a female, just change 3 Leader to "Well done."*

**PANEL 4:** The Angelus leader has stepped off of the Cerberus corpse and is approaching the closed gates. A heavy chain keeps the gates locked.

**5 Leader:** Long enough for us to do what we need to do.

**PAGE 5:** This can be a smaller panel. We have a fairly tight shot showing the leader's sword as it cleaves the heavy chain.

**6 Leader:** Come...

**SFX: CHANK**

**PANEL 6:** We end the sequence with a longer shot. Our angle is behind the four Angeus warriors now, as they stand at the now-open gates of Hell. The gates have swung wide, so we can see the hellish chaos that awaits within. The warriors stand at the open gateway, on the threshold of Hell, their backs to us. We don't know what their mission is, but it's not going to be easy.

**7 Leader:** ...let's go find what Sabine sent us here for.

## PAGE 8

**PANEL 1:** We cut to a completely different scene. This is a close-up of a medium-sized cardboard moving box. On top of the box, we see “Baptiste” written in magic marker. The box is taped shut, but we see Dani’s hand (or hands) in the panel, using a box cutter to slice open the tape. A voice comes in from off panel.

**1 Landlord (no tail):** Just a few questions we need to fill in on the rental form, if you don’t mind.

**2 Dani (from off left):** Sure thing...

**PANEL 2:** Pull back so we see Dani, a medium shot or so, as she opens the top flaps of the box. This is our first look at Dani in the issue, so make it a good one.

**3 Dani:** ...whatever you need.

**4 Landlord (no tail):** Is Dani Baptiste your full name?

**5 Dani:** It’s actually Danielle Anastasia Baptiste. But I just go by Dani.

**6 Dani:** I’m originally from here. I grew up in New Orleans, I’m just moving back after a few years in New York.

**7 Landlord:** What'd you go all the way up there for? That's not on the rental form...

**PANEL 3:** Pull back so we reveal our setting. We're in the main room of the apartment that Dani and Finch are renting. It's the top floor of an old mansion house, dating from the early 1900s, so the design of the place should be in keeping with that sensibility. It's a suite of rooms, as you'd expect in a converted Victorian. It's partially furnished, but at the moment, the place is mostly filled with moving boxes, most of them still closed. Take some care in designing the place and making it unique, as this will be Dani's "home base" for the foreseeable future. Finch is a short distance from Dani, also opening a box. Both Finch and Dani are dressed casually.

In the foreground of the panel we hint at a clipboard being held in the hands of a black woman (we just see the clipboard and the hands). This is the landlord, whom we'll show more fully in the next panel.

Some shots of apartment interiors:

[http://websterracine.com/SecondFloor/images/2nd\\_LR.600x400.jpg](http://websterracine.com/SecondFloor/images/2nd_LR.600x400.jpg)

<http://prettyapartments.com/1056-1-parlors.jpg>

<http://prettyapartments.com/1056-1.htm>

The exterior of the house, which we'll show later in this issue, could look something like this:

<http://www.blogcdn.com/www.luxist.com/media/2009/01/631.2.jpg>

*Ignore – storytelling was changed.*

## **PAGE 9**

**PANEL 4:** We have a two-shot of the landlord and Dani as she pauses in unpacking, so she can answer the questions. The landlord (or actually building manager) is a middle-aged black woman – on the plump side, but not hugely fat. She’s a pleasant woman.

**1 Landlord:** ...I’m just curious.

**2 Dani:** I went for college, then stayed on for a while after. I was a dance major, but that’s not exactly the easiest career to break into up there.

**3 Dani:** So I decided to come home and figure out what I want to do.

**PANEL 2:** Concentrate on Dani. There's a small smile on her face, but she looks a little unsure.

**4 Dani:** I need to figure out a lot of things.

**5 Landlord:** Not too many dance jobs in New Orleans that don't involve taking your clothes off, but how you pay the rent's up to you.

**PANEL 3:** We have a two-shot of Dani and the landlord, the landlord looking at Dani, who seems a bit amused. Maybe Dani has started to unpack again, so she has something to do.

**6 Dani:** Yeah, probably more money in high heels and G-strings than "Swan Lake," but that's not me.

**PANEL 4:** The landlord turns her attention toward Finch. We just see the landlord in the foreground of the panel.

**7 Landlord:** So you'll have a roommate. And you are...?

**PANEL 5:** Shot of Finch, with the landlord as a bordering device.

**8 Finch:** Finch.

**9 Landlord:** Finch? That's a first name or a last name?

**PANEL 6:** Concentrate on Finch, a bit of smart-ass smile on her face.

**10 Finch:** It's an only name.

**PANEL 7:** Concentrate on the landlord as she writes something on the paper on her clipboard. She seems a little grumpy or put off by Finch's attitude.

**11 Landlord:** Uh-huh.

**12 Landlord:** Well, since Danielle's name – both of 'em – is the one on the lease, that's all that really matters.

**PANEL 8:** The landlord turns her attention back to Dani, so we have a two-shot of them. Landlord is on the left side of the panel, Dani on the right.

**13 Landlord:** Rent's due on the first of every month, I told you that, right? No pets, no smoking.

**14 Landlord:** Now this Amos Baptiste you put down as a reference, that's a relative?

**15 Dani:** My father.

**16 Dani:** He's a cop. Retired now. Actually my mom's a cop too. She still lives up in New York City.

## PAGE 10

**PANEL 1:** Concentrate on Dani (maybe toward the foreground) as she glances toward Finch, who is unpacking a box. It's a bit of a sidelong glance. Dani is referring to not being ready to tell her dad about her relationship with Finch.

**1 Landlord:** Your father still lives here in the city?

**2 Dani:** He does, over in Carrollton.

**3 Dani:** Moving in with my dad would've been ... complicated.

**PANEL 2:** The landlord holds clipboard out toward Dani to sign.

**4 Landlord:** Honey, everybody's family is complicated. You can pick your friends ... and your roommates, I guess ... but not your family.

**5 Landlord:** Sign here and you're all set.

**PANEL 3:** As Dani signs the papers on the clipboard, she and asks about house.

**6 Dani:** Thanks, I'm glad I found this place. And thanks for letting the movers in with our stuff. We, uh ... decided to fly.

**7 Dani:** This is a pretty cool old house. Any story to it?

**8 Landlord (from off right):** Well, I'm just the landlord, not the owner, so I don't know everything...

**PANEL 4:** The landlord is handing over a set of keys to Dani even as she gives a little history of the house.



**9 Landlord:** ...but supposedly this house was built by a sea captain. Some people say he was more of a pirate than the merchant he claimed to be, but I wouldn't know.

**10 Landlord:** His wife would look down to the harbor through that window, right there, waiting for him to come home.

**11 Landlord:** Eventually, he didn't. Lost at sea. The house stayed in the family until it was broken up into apartments back in the sixties.

**12 Landlord:** Here's the keys.

**PANEL 5:** The landlord has turned and is departing, heading toward the open door to the apartment. This is an interior door, not one that leads to the exterior. The landlord gives a nod or a wave back toward Dani and Finch, wishing them well.

**13 Landlord:** Top floor like this gets pretty hot in the summer, but you'll get used to it.

**14 Landlord:** Remember, my name's Josepha, and I'm right down on the ground floor. You let me know if you need anything.

**15 Dani:** We will, thanks.

## PAGE 11

**PANEL 1:** We have a two-shot of Dani and Finch, the two of them alone in the apartment now that the landlord is gone. They're surrounded by boxes – moving in seems a formidable task. Finch is glancing toward Dani.

**1 Finch:** Home, sweet home.

**2 Dani:** I guess.

**PANEL 2:** Finch steps closer to her, to Dani, putting a hand on her hip. Finch is not leaning in to kiss Dani, but there's a definite intimacy on Finch's part. Leave a little extra dialogue room.

**3 Finch:** What's with you? I thought you'd be excited we're finally getting settled.

**4 Finch:** Is there a problem between us that I don't know about?

**5 Dani:** Maybe you could let me figure out if there is an "us" first.

**6 Dani:** Everything in my life has been turned upside down, Finch. Give me a little time, okay?

**PANEL 3:** Dani steps back slightly, away from Finch's touch. Dani seems a little unsure – not rude or resistant, but a little hesitant. She's still not sure what she wants out of this with Finch. Dani is turning her attention to the boxes.

**7 Finch:** Take as much time as you need. I'm not going anywhere.

**8 Dani:** Still so much unpacking to do.

**PANEL 4:** Dani has turned to the nearest box, reaching into it. She seems contemplative. I'll augment her dialogue her in the final letter script.

**9 Dani:** Weird seeing your whole life in boxes. My old life.

**10 Dani:** I'm not even sure if any of this stuff matters anymore.

**PANEL 5:** Dani is taking a pair of her ballet shoes out of the box. She's holding up the shoes by the "wraps," looking at them, almost inspecting them.

<http://smalldog.files.wordpress.com/2009/04/ballet-shoes-c101145071.jpg>

**11 Dani:** Seems like most of who I was is gone now.

## PAGE 12

**PANEL 1:** Dani sits down on a nearby box, looking a little wistful, maybe even glum. Finch turns her attention to Dani. Note that the dialogue on this page will be honed in the letter script to make it flow a little better.

**1 Dani:** So much has changed.

**2 Dani:** I mean, I'm not even sure who I'm supposed to be.

**PANEL 2:** Finch sits down next to Dani, wanting to console her.

**3 Finch:** You're talking about the Angelus?

**4 Dani:** I'm talking about everything. The Angelus ... you ... us.

**5 Dani:** The Angelus picked me as its host and I don't understand why, other than I didn't have the Witchblade anymore.

**6 Finch:** When the Angelus used me as a host, I was just a delivery system. I hardly remember any of it.

**7 Finch:** Is it like that for you?

**PANEL 3:** Concentrate on Dani as she expresses her concern or misgivings over the Angelus.

**8 Dani:** No, it's different with me. I'm the driver, not just a passenger.

**9 Dani:** Even so...

**PANEL 4:** Pull back for a two-shot of Dani and Finch, both still seated on the boxes. Finch's mood is more buoyant than that of Dani.

**10 Dani:** ...how do I know this is what I'm supposed to be doing?

**11 Finch:** Hey, you never planned on having the Witchblade, and you grew into that, right?

**PANEL 5:** Finch is standing now, and has taken one of Dani's hands. Still sitting, Dani looks up at Finch, wondering what's going on.

**12 Finch:** A lot of people go away to figure out who they're supposed to be.

**13 Finch:** But some people have to come home to figure that out.

**14 Dani:** Huh?

**PANEL 6:** Dani is now standing as well, allowing Finch to lead her by the hand across the room.

**15 Finch:** We both needed a fresh start.

**16 Finch:** Let's go for a walk...

## PAGE 13

**PANEL 1:** We cut to an exterior shot. In the background we see the exterior of the mansion house that Dani has moved into. The house is set up on bit of a hill, so concrete steps lead up to it. Maybe Dani and Finch are even walking down the steps, nearing the sidewalk. Finch is still holding Dani's hand. On the sidewalk we see one of the old gas lamp-style street lights in New Orleans. It's night time, so the streets are relatively empty. The streets have a slightly sinister quality now, unlike the festive daytime atmosphere. There's just a hint of fog rolling along the ground. The house is in the French Quarter, but not right among the bars and commercial area.

**1 Cap:** "...show me your city."

**2 Finch:** After everything in New York, you were the one person I had to hang on to. It means a lot to me that you let me come here with you.

**3 Dani:** I realize we haven't known each other that long...

**PANELS 2-6:** We move in closer on Dani and Finch as they walk along the street. Dani seems a little more relaxed. They still hold hands, though now it's more like holding hands than Finch leading her. Finch smiles at her playfully.

**4 Cap (panel 2):** "...but what'd you think I was going to do? Just turn my back on you?"

**5 Cap (panel 3):** "You wouldn't be the first, Dani.

**6 Cap (panel 4):** "Pretty much the story of my life, to tell you the truth.

**7 Cap (panel 5):** "I'm not saying that to get you to feel sorry for me or anything like that. I'm just saying."

**8 Cap (panel 6):** "I know. And you know I've never been in a relationship with a woman..."

***Troy:** place these captions where they fit best along the five-panel tier. They don't need to be in specific panels; they can overlap borders, etc.*

**PANEL 7:** Closer on Finch and Dani. Finch directs her attention at Dani. The fog is a little more pronounced.

**9 Dani:** ...so I need you to be patient with me while I figure out if that's what I want.

**10 Finch:** It took me a while to get comfortable with the idea of being bisexual.

**11 Finch:** When you met me, I had a boyfriend, right? Admittedly, not much of one, but still, I was with a man.

**PANEL 8:** Finch and Dani continue their discussion. They've come to a stop now, rather than continuing to stroll. Dani seems a little troubled. There's a little more fog now. They're standing in front of an alley mouth – the alley is all darkness within.

**12 Finch:** That didn't feel right. This does.

**13 Finch:** You do.

**PANEL 9:** Finch has stepped a little closer to Dani. She's using her free hand to brush a few strands of hair out of Dani's eyes.

**14 Finch:** I'll never hurt you, Dani...

**PANEL 10:** Move in even closer on Dani and Finch. Finch is leaning in for a kiss, her eyes shut, lips slightly parted. Dani looks unsure, but not really resistant. In the alley, we hint at a pair of malign, glowing eyes.

**15 Finch:** ...I promise.

## PAGE 14

**PANEL 1:** Pull back so that we get a better look at the alley behind them. Springing from the alley is a creature we need to



talk about. I've been unable to find any reference to legends of monsters in New Orleans; it's all ghosts. So, we'll have to come up with our own monster. Ultimately, this is something that Sabine has secretly unleashed against Dani, to test her, but the readers won't know that for some time. Let's discuss what sort of creature we want, and get some designs going - my suggestion is that this is some sort of denizen of the "heaven" dimension of the Angelus. Maybe something based of a lion's body, since that has angelic/Christian symbolism attached to it? The fog swirls moodily, and will be an element throughout the fight scene.

**1 Finch:** OH

**2 Finch:** MY

**3 Finch:** GOD!

**4 Dani:** Don't stand there looking at it...

**PANEL 2:** Dani pulls Finch out of harm's way as the creature springs just past or over top of them, barely missing them.

**5 Dani:** ...get out of the way!

**PANEL 3:** The monster wheels around, and gathers itself to spring at Dani and Finch. Dani is starting to glow with an inner light. Finch is very obviously scared.

**6 Finch:** What the hell is that?!

**7 Dani:** Other than pissed off?

**PANEL 4:** We have a smaller panel than previous as we move in closer to concentrate on Dani. The glow is becoming brighter starting to obscure her.

**8 Dani:** Don't know...

**PANEL 5:** We again have a smaller panel than the previous one, as we move in even closer. The glow is so bright it virtually obscures Dani.

**Silent panel**

## PAGE 15

**SPLASH:** Big money shot of Dani as Angelus, the glowing starting to fade but still a nimbus of light surrounding her. This is our first look at Dani in her final Angelus guise/outfit, to make it an awesome visual. She's armed with the dual swords we see on the cover of this issue, standing in front of Finch, defending her from the monster. Maybe she's got her swords crossed in front/above her, forming a "X" and keeping the leaping monster back for the moment.

**4 Dani:** ...but you'd think I'd start getting used to this shit.

## PAGES 16 & 17

### (Double-page spread)

*Stjepan, this can be a multi-panel spread, or you can split it into two separate pages if you think that works better. The choice is yours.*

**PANEL 1:** We use these pages to show off Dani in action, so I'll give you some suggestions, but there's some room to improvise here. The main thing is we show of Dani looking cool and badass. Here Dani uses the swords to shove or force back the creature. The swords glow with ethereal energy. It would be cool if Dani's fighting style in this scene is different than that she employed with the WB, so we show the Angelus influence visually.

**1 Dani (small):** Feels like I should know this.

**PANEL 2:** The monster attacks again, Dani uses her swords against it.

### **Silent panel**

**PANEL 3:** This is the largest panel as the battle continues, with Dani having taken to the air now. It might be cool to have Dani's wings extended wide, so they break the panel borders and

stretched out across the top of spread. Finch looks on, her back against the wall or maybe a street lamp

SFX: **SHUKT**

**PANEL 4:** The monster attacks and manages to knock one of the swords from Dani's grasp, sending it flying through the air. Perhaps the monster somehow grabs or pins down Dani.

**3 Dani: AAHFF!**

**PANEL 5:** The monster slashes at or bites at Dani, or in some other way takes the advantage. We can see the sword that Dani has dropped is fading away like the fading glow of an incandescent light (so we indicate that Dani's weapons are made of pure light, rather than actual metal).

**4 Dani:** Having the Witchblade...

**5 Dani:** ...was supposed to prepare me for THIS?

**Troy:** *One balloon to each side of Dani here.*

## PAGE 18

**PANEL 1:** We get a tight reaction shot of Finch, now obviously scared/worried because Dani is in serious danger.

**1 Finch:** DANI!

**PANEL 2:** Back to the battle. Dani is at close quarters with the creature, still somewhat trapped by the creature. Dani is rearing back, with the sword poised and ready to strike downward, almost using it as a spear. The monster is about surging forward at Dani.

**Silent panel**

**PANEL 3:** Dani plunges the sword downward into the monster's chest, and the monster bellows in rage and pain. We almost get a "St. George and the dragon" vibe here.

**2 Dani:** Nice kitty...

**PANEL 4:** The monster staggers backward, the sword sticking out of its chest. It's wounded, but not yet ready to drop.

**SFX (roar of pain): HRROOAR!**

**PANEL 5:** With a roar, the monster suddenly rears up once again, and is about to hurl itself forward at Dani and Finch (Dani has retreated to a position near Finch). We should believe the monster is about to rip into the unarmed Dani.

**SFX (low growl): HRRRR**

**3 Dani:** So maybe disarming myself wasn't the best idea...

**PANEL 6:** Monster rears up to attack.

**SFX (bigger growl): RRAARR**

## PAGE 19

**PANEL 1:** We concentrate on the monster. A “hole” or speck of light appears in the middle of its forehead. This speck of light is actually boring through from the *other side* of the creature’s head. The creature is pausing, and has a confused, almost perplexed expression on its face. These first three panels should be grouped together as a set.

**SFX: HRRRRRUUH...?**

***Troy:*** *Let’s try these SFX in panels 1 and 2, and if they don’t work or we don’t need them, we can drop them. Maybe try one SFX that goes across both panels 1 and 2? We might have to go see-through style, since we don’t want to cover the forehead of the beast.*



**PANEL 2:** Pull back a bit as the hole expands, the light expanding quickly and starting to consume the monster.

**PANE 3:** Pull back once more. The light continues to expand as they monster is almost wholly consumed now. Behind the monster, we see some faint silhouettes in the intense brightness.

### **Silent panel**

**PANEL 4:** The monster is gone and the glow begins to diminish. We can see that the figures are Angelus warriors, led by Sabine front and center. Sabine wields a spear that glows – this was obviously the weapon used to cast the light that consumed the monster. The warriors and Sabine look ready for trouble, and we’re not sure whether they’re friends or foes at this point.

**1 Sabine:** Mistress?

**2 Sabine:** Are you harmed?

**PANEL 5:** We get a fairly tight reaction shot of Dani. She’s a little surprised at the arrival of the warriors ... and a little suspicious.

**3 Dani:** Sabine?

**PANEL 6:** We have a shot concentrating on the Angelus warriors. Sabine is front and center, so we get a fairly close shot of her. There's a sly smile on Sabine's face, so we don't quite know how to react to her.

**4 Sabine:** Of course. Who else would watch over you so closely?

**5 Sabine:** I'm relieved we arrived in time to aid you.

## PAGE 20

**PANEL 1:** Pull back a bit. Sabine and the other warriors have dropped to one knee and have their heads bowed, all of them faced toward Dani. They're obviously bowing in obedience or supplication. Dani doesn't quite know what to make of it.

**1 Sabine:** I only wish to serve, mistress.

**2 Sabine:** We all wish to serve.

**3 Dani:** Funny way of showing it, waiting to turn up until I almost had my head taken off.

**PANEL 2:** Sabine has gotten to her feet again and stepped closer to Dani, so we have a two-shot of them. Dani's starting to look a bit annoyed. Sabine is pleasant, almost cloyingly so.

**4 Sabine:** The host comes when you summon it, or when you are endangered.

**5 Sabine:** I sat at the right hand of the previous Angelus. I would do so again, if you would have me.

**6 Dani:** We'll see.

**PANEL 3:** We see a bit of Sabine in the foreground, looking past her shoulder or wings and deeper into the panel. There we see Dani turning her attention to Finch, making sure she's okay.

**7 Dani:** Finch? You're okay?

**8 Finch:** Yeah, fine.

**PANEL 4:** Dani turns her attention back to Sabine. Dani should seem a little suspicious, like she's trying to figure out what all this means. It possible, let's see a couple of the other Angelus warriors behind Sabine. We have to make this subtle, but let's show one or both of them with a small smile, a hint that Sabine was involved.

**9 Sabine:** How may we serve you, mistress?

**10 Dani:** You can start by telling me what that thing was.

**PANEL 5:** We have a two-shot of Sabine and Dani as they continue their discussion, Dani looking slightly annoyed. Sabine's head is slightly cocked as she regards Dani. Note: I'll come up with a better line for Sabine here, something that gives more of a hint as to her true nature and plan.

**11 Sabine:** Angry, apparently.

**12 Dani:** I just...

**13 Dani:** ...I feel like I should understand all this, but I don't.

## PAGE 21

**PANEL 1:** We have a large shot of Dani, maybe a full-figure shot that runs down the left side of the page. Dani's dialogue here lays out the basics of what the Angelus is (for any readers who STILL don't get it), and then expresses her frustration at not understanding anything beyond the simple facts.

**1 Dani:** Look, I know what the Angelus is, the embodiment of Light in the universe and all that.

**2 Dani:** And I know the Angelus force chose me as its host partially because I had the Witchblade for a while.

**3 Dani:** But all the rest ... it's like a song I heard once, and I can't quite remember the tune.

**4 Dani:** I don't even understand what you are, all of you. You're warriors in my service, but where do you come from?

**5 Dani:** Where do you go when you're not ... here?

**PANEL 2:** Sabine smiles her sly smile at Dani. Light is starting spring up in the air around them, as if summoned. Dani seems a little unsure what's happening.

**6 Sabine:** That I can show you.

**PANEL 3:** Pull back a bit. There's a great outpouring of light that surrounded Dani, Sabine and the other Angelus warriors. Their figures are little more than silhouettes within the glow. Finch looks on, maybe even reaching toward Dani.

**7 Finch:** Dani?

**8 Finch:** Dani, wait! Where are you...

**PANEL 4:** Finch is left alone, reaching toward the fading wisp of light/energy that is curling up from the pavement like so much dissipating smoke. The area is dim, so we have a contrast to the spread that follows this page.

**9 Finch (small):** ...going?

**PAGES 22 & 23**  
**(Double-page spread)**

We end with a stunning image, introducing what we'll call (for now) the "Angelus Dimension." We'll come up with a cooler name later on. We want something to really knock out the readers' eyes. This place is what prompted legends of heaven, but we want to go a step beyond cliché depictions of angels on clouds. My concept here is heaven if it had been designed by M.C. Escher, maybe with a bit of Roger Dean thrown in. We're looking at an entire city in which the angles/structures are impossible. Dani looks absolutely shocked.

**1 Sabine:** Mistress...

**2 Sabine:** ...welcome home.

**3 Cap: CONTINUED!**